THE GALLERY

JUNE/JULY 1983 VOLUME 5 Art Gallery of Ontario NUMBER 5

First Major Colville Retrospective

by David Burnett

The images of Alex Colville are among the best known in Canadian art. Yet, despite the familiarity of pictures like *Horse and Train, To Prince Edward Island, Family and Rainstorm,* and *Pacific,* the range and depth of his work is less recognized. Over the past forty years he has produced just 121 paintings, now widely dispersed in private, corporate, and public collections in Canada, the United States, and Europe; extensive exhibitions of his work have been rare. The retrospective that opens in the Zacks Galleries on July 22 is a special event in bringing together nearly half of his paintings, allowing the opportunity for close examination of Colville's achievement.

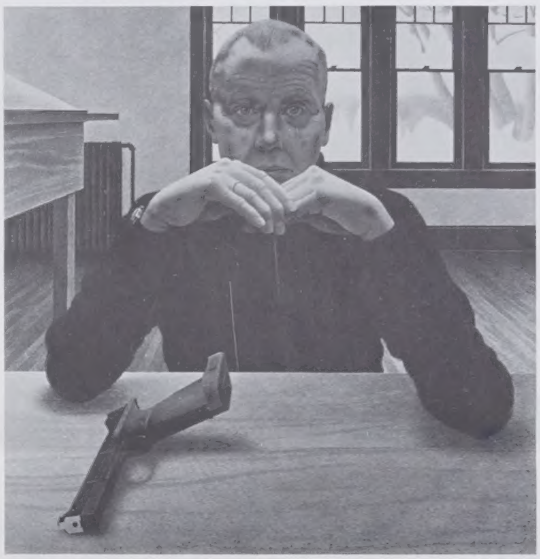
Colville's paintings and serigraphs are profoundly layered in meaning, meticulous in execution, and long considered in formulation. It is not unusual that the initial idea for a subject will be conceived for five or ten years before it is given form in a painting or serigraph, though he may work on the idea from time to time in drawings before proceeding to the preparations for the painting.

One section of this exhibition will comprise sets of preparatory drawings relating to five of the paintings and one of the serigraphs in the exhibition. Through these drawings it is possible to see the gradual development from the original idea – usually in a series of quick sketches – to the establishment of the complex geometric structure of the picture and detailed drawings of composition and individual elements. The deeply considered development of a picture and the precision of its execution leads to an image that is not only immediate and compelling, but also open to extensive contemplation. The care with which the elements of picture are assembled evokes the closest of attention to the questions, Why this pose of the figure? Why this particular juxtaposition of objects? Why this area of space and disposition of elements within it?

Colville's work has often – and I believe misleadingly – been described as "magic realism"; misleading because the substance of his work lies in its open and direct address to the spectator. There is mystery, perhaps, not of some arcane secret hidden within the image, but that which exists in all profound expressions of experience; the mystery of his understanding of people, of animals, of places, of himself, opened out in communication to us. He has said,

"If [the artist's] attention to the continuous buzz and flicker of experience and his struggle to transmit these into forms result in an authentic work, other people will experience from it a kind of ordering, fulfilling, illuminating sensation."

And the questions which must be addressed are, for him and us, the fundamental ones of existence.



Alex Colville (Canadian, 1920–), *Target Pistol and Man,* 1980; acrylic polymer emulsion, 60.0 x 60.0 cm. Private Collection, Calgary.

Colville's *Target Pistol and Man* of 1980 is a rare and compelling image, because although he frequently uses himself as a model for his pictures, such bold confrontation is unprecedented. The compulsion of the picture lies immediately in our attention to the gaze of his eyes and to the pistol which lies beside him, a compulsion to see in it a suspended potential for violence. But if we look closely to what is presented, other layers of meaning open up. If this is indeed a self-portrait, then the spectator is placed in an ambiguous position, both looking at the artist and, as it were, acting as a mirror for him. And the pistol is identified as a target pistol, an instrument designed specifically to test the focus and aim of its user; it links what he sees with the mark on the target which records the accuracy of his concentration. The subject of the picture and its address to the spectator reflects on communication; the self-reflective character of the artist, the accuracy with which he can express it and the relationship that is established between the artist's expression – the painting – and the spectator.

Alex Colville: A Retrospective, which runs to September 18, will travel to the Staatliche Kunsthalle, Berlin; Museum Ludwig, Cologne; Musée des beaux-arts, Montreal; Dalhousie University Art Gallery, Halifax; and the Vancouver Art Gallery. The exhibition will be accompanied by a monograph on Colville's work, including a catalogue raisonné of his paintings and serigraphs, co-published by the Art Gallery of Ontario and McClelland and Stewart. The exhibition is sponsored by Norcen Energy Resources Limited.

Invitation to Members

Members of the Art Gallery of Ontario are invited to attend the Annual Meeting on Thursday, June 23 at 5:30 pm in The Jackman Hall. On the agenda will be the Director's report on Gallery activities for the past year, the election by acclamation of ten Members of the Gallery to the Board of Trustees and the presentation of Financial Statements for the year ended March 31, 1983. Reports will be received from several Committees and questions will be invited. The Annual Report for 1982-83 will be available.

An Excerpt from Chapter One of Colville, *by David Burnett.*

The art of Alex Colville, already fully formed in the 1950s, stood for a long time as an isolated phenomenon. Its very popularity seemed to militate against its seriousness. Colville wrote about this issue in 1973, at a time when his reputation was widely and firmly established:

"Perhaps the most remarkable feature of my paintings is that they are, to an extent unusual in the art of this century, 'popular'; they do not belong exclusively to the art world . . . .

But if one is not to accept the argument that my work is rather popular because it is bad (commercial, sentimental, retrogressive) then one is asserting that it is perhaps good, *although* popular. Then the question is: can this be possible? – and if it can be, how does one explain it? I am inclined to think that this is the central issue in considering my work."

The answers to these questions were, in his own mind, to be found by facing the fundamental issues in his life and by expressing them in painting:

"I do not find life boring or banal. Consequently I am not in flight from what might be called ordinary experience. Hannah Arendt has written of the banality of evil; I once said that I painted persons, animals, situations which I considered wholly good . . . [by which] I mean not banal . . . . But as soon as one speaks of banality . . . then of evil, then of good, one is moving, perhaps involuntarily, from the realm of esthetics into the realm of the moral . . . . One of my basic convictions is that art and morality have a necessary, though tense and ambiguous relationship."

At the core of Colville's work is the fact that he represents his individual experience; he responds through his art to the world he knows in his daily life. He does not simply record what he sees (or would like to see), but brings his values, his relationships, and his memories to a concrete and immediate synthesis. To illustrate this distinction he has compared photography and painting, the difference between the way a photograph is "taken" and a painting is "made." Each of his works is not a slice of the world, but a unique visual image collected from his experience, his memory, and his imagination.

Such an image depends on a long and thoughtful preparation involving an exhaustive series of drawings and a meticulous painting technique. He may carry an idea with him for five or ten years or more before transforming it into a painting. During this period he may work on the idea from time to time in drawings, and then leave it – "withhold," as he says – until the precise moment for working on the painting is right. When he begins the process of making a painting it absorbs all his attention. He works on just one piece at a time, completing that, no matter what difficulties it presents him, before turning to something new.

The objective procedure of making the pictures must be underlined if we are to look at Colville's pictures with more than an admiration for their precision or a fascination with the sense of unease they may give us. We must look very closely at them; a

Alex Colville (Canadian, 1920–), *My Father with his Dog*, 1968; acrylic polymer emulsion on panel, 93.6 diameter. Private Collection, West Germany.

glance reveals only a reflection, a related but insubstantial form. Each picture constructs its own space and moment of time from the viewpoint of the artist; but each one is always open in a precise way to the spectator, a way similar to the young Martin Buber's notion, following Kant, that the mysteries of time and space were constructions of the human mind, and that what really confronted him in them was the mystery of his own being. In Colville's work the mystery is not some secret hidden within an image, but the revelation of his own understanding of people, animals, places, and himself. And our reception of the paintings opens that mystery into our own . . . .

When Colville says that his work does not belong exclusively to the art world he means, in part, that he seeks to address in it questions that are philosophic rather than artistic:

"There *are* these basic questions: 'What's it all about?'; 'What's happening?'; 'What is life like?' Of course there are no specific answers to these questions, perhaps no answers at all, but people who work with this sort of question in mind do tend, I suggest, to produce work which is interesting to some people who do not have a special interest in the visual arts. In a sense, we are discussing here some characteristics of an essentially unsophisticated, that is to say, primitive art.

For a painter with this sort of preoccupation, the contemporary art world is not very interesting. . . ."

It may seem strange to find Colville describing his art as "primitive." What he means is that his concern is with the "questions without answer" and that he must go to these directly, not through a critical base of other art. His interest in other painting, at least as he has felt it related to his own work, has always been highly selective.

In many respects the most significant development of his intellectual interests came through his love of literature. He has read and continues to read avidly from a wide range of writing, in poetry and philosophy, but above all, in modern fiction. It has had a profound effect on his approach to painting, in two ways particularly. First, the communication of ideas through the viewpoints in his pictures parallels the fictional devices by which the author expresses his ideas and addresses the reader. This methodology is given form in a number of ways in Colville's work, not least of which is the frequent inclusion of himself in his pictures, drawing the spectator to identify his own place with the artist's in an interchange of subjectivities. Even in those pictures where he does not include himself, the precision with which the painting is constructed puts the spectator directly in the artist's place, as if he had just stepped aside to allow us to take over his position.

The second way in which the example of literature has played a crucial part in Colville's approach to his painting is in his use of metaphor. With relatively few exceptions he avoids the traditional iconography of painting and allows the naturalistic elements of a picture to serve both as description and as symbol. In this way every element within a picture is interwoven among several layers of significance. His images are always fictions, constructions formed from the complex of his experience.

The parallel with literature carries one major *caveat*, however. His paintings are not sections of a narrative. The picture we have before us is the whole of its meaning, rather than one moment for which we must reconstruct the prior and succeeding moments. The essence of a painting lies in its construction of space.

The origin of a particular subject is for Colville always an intuitive response to something he sees. This could be the pose of a figure, a setting, a simple everyday activity – something that catches his attention and interest without his knowing why, or how he might use it. . . .

Colville's procedure for making a painting is scrupulously thorough, literally bringing "the shadow of an object" into substantive form. He works through a series of drawings, beginning with imaginative sketches and then developing a carefully measured geometric modular structure. As a final step he makes life drawings, which he proportions to the chosen module. He paints on pulped wood boards prepared with an acrylic base and gesso sanded smooth. The modular structure for the painting is then transferred onto the board. He paints over it, first with thin washes and then gradually, over a period of perhaps three months, he builds up the forms in finer detail to an even opaque finish. He finally seals the surface with a varnish. Since 1963 he has worked exclusively with acrylic paints, and he ensures the chemical stability of the works by using the same building agent in the gesso, paint layers, and varnish. Prior to 1963 he had worked principally with casein tempera, a technique in which powder colours are saturated in casein, the protein of milk. His use of oil paint was primarily restricted to his student and wartime works, and to the period from 1956 to 1963. The fast-drying properties of both tempera and acrylic best suit his multi-layered technique. The result is a perfectly smooth, sealed surface, complemented by a frame that he designs and builds himself.

The care he takes with the physical make-up of his paintings reflects the precision with which he constructs their images. He works with relatively few elements in any particular painting, each one carefully chosen and sited. It is a classic procedure, in the sense that nothing could be added or taken away without damaging the image as a whole. The motto of the seventeenth-century French painter Nicholas Poussin, an artist whom Colville much admires, applies equally to him: *"Je ne rien nèglige"* – "I overlook nothing." This motto can guide us in approaching the paintings, for they are to be looked at with a care equivalent to the process by which they were made.

Dr. Burnett is Curator of Contemporary Canadian Art.

Members Enjoy All-Day Colville Preview

On Thursday, July 21, Members are invited to an all-day opening of Alex Colville's work. The exhibition will be open all day, from 11:00 am until 9.00 pm, exclusively for Members. It will open to the public the following day.

Opening ceremonies will be at midday and the artist will be present. It will be an opportunity for Members to preview the exhibition with a *free* audiotour and to enjoy related special events and programs throughout the Gallery.

A special light summer luncheon will be available in the Walker Court; coffee and a cash bar will be provided in the evening. The Members' Lounge will be open for the enjoyment of Members.

Festivities will continue throughout the day and into the evening to make a long summer day celebration of the opening of this important exhibition.

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Editor
Denise Bukowski

Features Editor
Gail Hutchison

Events
Judy Malone

Design
Ivan Holmes

Copy Editor
Catherine Van Baren

Manager, Membership Services
Anne Greaves

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Recent Acquisitions: Six Centuries of Master Prints and Drawings

by Katharine A. Lochnan

No exhibition ever gives curators, collectors, and donors the same thrill as an exhibition of new acquisitions. These are the works that are here to stay; not the glorious harvest of other museums, but our own. *Recent Acquisitions from Schongauer to Braque: Six Centuries of Master Prints and Drawings* will be shown in the Margaret Eaton Gallery from July 2 through August 21. The works included are, as always, the combined result of two major collecting forces: purchases made by the Gallery with privately donated funds, and outright gifts from the walls and attics of private individuals. The two complement each other: the curator's more predictable path of purchase, conditioned by the needs of the collection and the vicissitudes of the art market, is constantly tempered and deflected by the unpredictable detours introduced through donation. This creates a healthy dialogue between the institution and the collecting community, and gives the collection a distinctly local character.

Thus, an exhibition of new acquisitions is rich in association for all who enjoy participating in the belated activity of museum-building in this country. It takes on special meaning in areas where we have been slow-starting, and where we are now doing everything we can to make up for lost time. We are currently creating a comprehensive collection of international master prints and drawings from the 15th century to the mid-20th century, which will set Canadian and international historical and contemporary acquisitions into context. This collection will provide us with teaching aids; will serve as an ongoing resource for mounting exhibitions; and will be the base from which to negotiate foreign loans in a tightening international lending market.

We could never undertake such an ambitious program of acquisition without the full support of individual and corporate donors. Of the 210 acquisitions made in this area of the collection since the last new-acquisitions exhibition in the summer of 1981, 144 have been donated outright or purchased with funds specially earmarked by donors, while the balance has been purchased with income from the Foundation and proceeds from the Annual Campaign. The list of donors includes Mr. David Alexander (of York, England); Dr. and Mrs. Gilbert Bagnani; Mr. Walter Carsen; Mr. and Mrs. Arthur Gelber; Dr. C. Horner; INCO Limited; Mr. J. T. Johnson; Mr. Hart Massey; Mr. Ross Murray; Norcen Energy Resources Limited; Mrs. J. Murray Speirs; Dr. Walter Tovell; the Trier-Fodor Foundation, and Mrs. Helga Vonwicht. In addition, we have received gifts in memory of Andrew A. Kinghorn and Sir Edmund Walker, the latter through a donation from the estate of his daughter, Dorothy I. Webb.

It is impossible to do more than touch on a handful of works in the exhibition, which runs the gamut from individual works of superb quality to lesser works which are indispensable to any collection of graphic art. Among the master works in this exhibition are a superb gothic engraving of *The Baptism of Christ*, c. 1481-90 by Martin Schongauer (German, 1440-1491) (see *The Gallery*, December 1982); a Brabant period drawing, *The Vicarage at Nuenen*, c. 1884 by Vincent van Gogh (Dutch, 1853-1890) (see *The Gallery*, October, 1982); a German Expressionist watercolour by Karl Schmidt-Rottluff (German, 1884-1976) entitled *Seated Nude*, c. 1913, and two etchings: James Abbott McNeill Whistler's (American, 1834-1903) great Venetian plate *Nocturne: Palaces*, 1879-80, and Georges Braque's (French, 1882-1963) Cubist drypoint, *Pale Ale*, 1911 (edition of 1954).

Top: Adolf L. Strachov (Russian, 20th century), *1870-1924: V. Ulianov (Lenin)*, 1924; lithograph (poster), 109.0 x 65.0 cm. (sheet). Gift of Hart Massey, 1982. Bottom: Thomas Rowlandson (British, 1756-1827), *Music at the Butchers*; pen and brown ink and watercolour, 22.4 x 30.9 cm. Gift of J. T. Johnson, 1982.

We have made a number of important additions to our collection of early prints and drawings. After reassessing our Italian print holdings in the exhibition *The Arts of Italy in Toronto Collections, 1300-1800*, we have begun to fill the gaps, starting with a G. D. Tiepolo (Italian, 1727-1804) etching and a chiaroscuro woodcut by Giuseppe Nicolo Vicentino (Italian, 16th century). We have also added several Neapolitan drawings to the group assembled for us by the late Dr. Walter Vitzthum, including a sheet by Giuseppe Bison (Italian, 1762-1844), *Banditti by Moonlight*, in which a group of ragged bandits await their prey by the light of the moon. In addition to the Italian works mentioned above, we were pleased to be able to acquire a very fine sheet for our collection of Northern European drawings, *The Rape of the Sabines* by Peter Paul Rubens (Flemish, 1577-1640), which was shown in *The Arts of Italy* exhibition (see cat. no. 44).

Karl Schmidt-Rottluff (German, 1884-1976), *Seated Nude*, c. 1913; watercolour, 50.0 x 40.2 cm. Anonymous gift, 1982.

To our 19th-century French print collection we have added a group of Napoleonic caricatures, as well as several key etchings and lithographs. These include works by the great Romantics, Théodore Géricault (French, 1791-1824), *The Coal Waggon*, 1821, and Eugène Delacroix (1798-1863), *Un Forgeron*, 1833 (in a rare trial state), as well as such masters of the Etching Revival as Charles Meryon (1821-1868) and Felix Buhot (1847-1898).

Our English 19th-century collections have been enriched by the addition of a group of bawdy watercolours by Thomas Rowlandson (1756-1827); a Norwich School watercolour by Miles Edmund Cotman (1810-1858), and a watercolour of Verona by William Callow (1812-1908). Additions to our British print collection include a group of late 18th- and early 19th-century caricatures, including a number of key works by James Gillray (1737-1815), and two of George Stubbs' (1724-1806) most important prints, *A Horse Frightened by a Lion*, and *A Horse Attacked by a Lion*. Following the William Blake exhibition we were given Blake's *Chaucer's Canterbury Pilgrims* and *The Pit of Disease: The Falsifiers*. Of the five newly acquired Whistler etchings, *Bibi Lalouette*, 1859, is unique. It is the only known impression of a Whistler etching printed on silk, an idea which Whistler appears to have borrowed from Rembrandt.

There are several early 20th-century works, including two fine coloured aquatints by Georges Rouault (French, 1871-1958), a *livre d'artiste* illustrated by Matisse, and etchings by Max Klinger (German, 1857-1920). One of the most unusual gifts is a group of Russian Revolution posters of the 1920s which was brought back from Russia by Vincent Massey in the mid-1920s. It is the most important group of Revolution posters outside the Lenin Library in Moscow. We will be including one of them in the exhibition – Adolf I. Strachov's rare *1870-1924 V. Ulianov (Lenin)*, 1824, posted to announce Lenin's death. We look forward to a special exhibition of the whole group in a few years' time.

The caricature collection has grown by leaps and bounds, thanks to the generosity of the Trier-Fodor Foundation. A sampling of caricatures will hang with the new acquisitions in the Margaret Eaton Gallery, and a larger group in the Trier Gallery from June 25 to August 28, 1983.

Dr. Katharine A. Lochnan is Curator of Prints and Drawings

Annual Meeting of Art Gallery of Ontario to Be Held June 23, 1983

NOTICE OF ANNUAL MEETING

TAKE NOTICE THAT the Annual Meeting of members of the Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Thursday, June 23, 1983 at 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1983;

(b) to receive financial statements of the Gallery for the year ended March 31, 1983 together with the report of the Auditor thereon;

(c) to record the election-by-acclamation by members of ten members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election-by-acclamation of three members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery members for election to the Board of Trustees at the 1984 annual meeting;

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1983 as announced in the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*.

By order of the Board of Trustees
Toronto, Ontario March 31, 1983

Norman B. Walford
Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the members of the Art Gallery of Ontario was called to order by Mr. George W. Gilmour, President and Chairman of the Gallery on June 24, 1982. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual members' meeting held June 25, 1981 were approved.

There were no bylaw changes in the past year.

The Chairman announced that ten members to the Board of Trustees elected from the membership had been elected by acclamation and were recorded as follows: Mr. Fredrik Eaton, Mr. Gerald Fournier, Mrs. K. M. Graham, Mr. Keith Hendrick, Mr. Kenneth Jones, Mr. Peter Kolisnyk, Mrs. Gretchen Ross, Mrs. Carol Sprachman, Mr. Valentine Stock, and Mr. Bruce Taylor.

Election by acclamation of members of the Nominating Committee were recorded as follows: Mr. David Blackwood, Miss Kay Kritzwiser, Mr. Charles Pachter, Mr. R. Fraser Elliott (Immediate Past President), Mr. George Gilmour (President). The Immediate Past President and the President are *ex officio* members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. R. Fraser Elliott; Mr. George W. Gilmour; Mr. John T. Johnson; Mr. Harry Klamer; and Mr. Michael Koerner.

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Dr. Robert M. Arn; Mrs. Margaret Bindhardt; Mrs. Mina Dover Cohen; Mrs. Marilyn Conklin; Mr. Roger Davidson; Mr. Charles A. Hagen; Mrs. Joyce Kofman; Mr. Wally Majesky; Mrs. Elsie Savoie, and Mr. Vincent Tovell.

(c) Council of the Municipality of Metro Toronto: Messrs. Gordon Chong and Dennis Flynn.

The Director, William J. Withrow, gave a brief report of Gallery activities during the past year. He highlighted the essential and vital element of volunteerism in the life and achievement of museums and also thanked the staff for their dedication and loyalty.

A representative of Clarkson Gordon Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

Copies of the annual report and Gallery Act and Bylaws were available at the meeting as well as a document containing activity reports of several committees and subcommittees of the Board of Trustees.

Mr. Aaron Milrad, Chairman of the Acquisitions Committee, gave a verbal presentation on acquisitions and exhibitions; Mrs. Enid Maclachlan gave a report on education; Mr. Valentine Stock, Chairman of the Annual Giving Fund, reported on fund raising; Mrs. Flora Agnew, President of the Volunteer Committee, reported on volunteers' activities, and Mr. George Gilmour, President, gave a brief report on finances.

The President announced that the Gallery lecture hall has been named The Jackman Hall in recognition of the longstanding generosity and substantial support given the Art Gallery of Ontario by the Jackman family. The late Henry R. Jackman was president of the Gallery from 1959 to 1961 and an Endowment Founder member. Under his presidency the Gallery organized the widely acclaimed exhibition, *Vincent van Gogh: Paintings and Drawings*, which drew an audience of over 114,000 during a one-month period in 1961. Mr. Jackman was also involved in acquiring Henry Moore's sculpture *The Archer* for Toronto's City Hall Square. Mrs. Jackman has been an active member of the Gallery's Volunteer Committee for the past 33 years and is a Gallery Founder member. A bronze plaque engraved "The Jackman Hall" will be located outside the lecture hall similar to plaques situated around the Gallery signifying prominent spaces named after Gallery benefactors.

There being no other business or questions the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: Dr. Robert Bandeen; Mrs. Kathleen M. Graham; Mr. Keith C. Hendrick; Mr. Kenneth A. Jones; Mr. Michael Koerner; Mr. Peter Kolisnyk; Mrs. Carol Sprachman; Mr. Valentine N. Stock; Mr. Bruce Taylor; Mrs. Barbara Wilkins.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: Mr. David Blackwood; Miss Kay Kritzwiser, and Mr. Charles Pachter.

Biographical information on all nominees is alphabetically set forth below.

BIOGRAPHICAL INFORMATION

Robert A. Bandeen OC, KStJ, PhD, LLD (Hon.), DCL (Hon.)

Educated at the University of Western Ontario (BA) and Duke University (PH.D., Economics), Mr. Bandeen is Chairman, President and Chief Executive Officer of Crown Life Insurance Company. Former President and Chief Executive Officer of Canadian National Railways (1974-1982), he also serves as a Director of Extendicare Ltd., Datacrown Inc., BP Canada Inc., Consolidated-Bathurst Inc. and Canadian Industries Ltd. He is Chancellor of Bishop's University and a member of the Board of Trustees of Lester B. Pearson College of the Pacific.

David Blackwood

A professional painter and printmaker, born in Bonavista Bay, Newfoundland, David Blackwood received several Newfoundland Government Arts and Letters Awards while still in high school, and graduated from the Ontario College of Art in 1963 with honours and a scholarship to explore major art collections in the United States. The same year he was awarded the Ingres Medal by the Government of France for draughtsmanship, and spent 1963-64 on staff at the Ontario College of Art as a Technical Assistant in Printmaking. He was Artist-in-Residence at Erindale College, University of Toronto, and is Head of Art at Trinity College School, Port Hope. He is represented in the collections of the National Gallery, the Art Gallery of Ontario, and the Montreal Museum of Fine Arts. He is a member of the Gallery's Nominating Committee.

Kathleen M. Graham

K. M. Graham is a professional painter exhibiting in Canada, the USA, and Europe. She graduated from the University of Toronto (BA) and was an active member of the Gallery's Women's Committee 1955-64. Mrs. Graham is the widow of the late Dr. Wallace Graham. She is a member of the Board of Trustees.

Keith C. Hendrick

Educated at the University of Toronto (BASc) and Oxford University (MA), Mr. Hendrick is President of Noranda Sales Corporation Ltd., and a Director of Brunswick Mining and Smelting Corporation, Simon-Carves of Canada, Rudolf Wolff, London, The Centre for International Business Studies, International Copper Research Association, The Silver Institute and other international organizations. He is also Chairman of the International Lead Zinc Research Organization, Past Chairman of the Canadian Export Association and the Zinc and Lead Development Associations, Governor of the Canadian Association for Latin America, and a Member of the Export Trade Development Board. He is Chairman of the Gallery's Annual Giving Fund Committee, and a member of the Board of Trustees.

Kenneth A. Jones

Educated at the University of British Columbia (B. Comm.) and the University of Southern California (post-graduate studies in Business Administration), Mr. Jones is Vice-President, Eaton Travel Limited and Eaton's Contract Sales Division, and a Director of The T. Eaton Co. Limited. He is Vice-President of The Board of Trade of Metropolitan Toronto, serves on committees for The Canadian Chamber of Commerce, and is a member of the National Board of Directors of Junior Achievement of Canada. He is Chairman of the Gallery's Finance Committee, and a member of the Board of Trustees.

Michael Koerner

Michael M. Koerner is President of Canada Overseas Investment Ltd., Toronto; Chairman of Suncor Inc., Toronto and director of a number of companies. He is a graduate of Massachusetts Institute of Technology and Harvard School of Business Administration, and is Vice-Chairman of the Board of Governors of York University. He has been a trustee of the Art Gallery of Ontario since 1978 and served on several committees including chairmanship of the Finance and Executive committees. He is currently President of the Gallery.

Peter Kolisnyk

A professional artist who has exhibited since 1958 in solo and group exhibitions in Canada and the USA, Mr. Kolisnyk is represented in private and public collections in Canada, England, and the USA. He has been awarded the sculpture prize "Canadian Artists '68"; Canada Council Senior Arts Grant 1975-76; Ontario Arts Council Grants 1975-81, and has extensive teaching, lecturing, and advisory experience. He has been lecturer and Director of Art Program, Department of Multidisciplinary Studies, Glendon College, York University, Toronto, since 1975 and is a Member of The Royal Academy of Arts, Canadian Society of Painters in Watercolour, and Canadian Artists Representation of Ontario (CARO), as well as the Gallery's International Contemporary Collection Committee. He is a member of the Board of Trustees.

Kay Kritzwiser

Kay Kritzwiser, freelance writer, is a member of the Art Gallery of Ontario's Nominating Committee. Until her retirement from the *Globe and Mail*, she had served that newspaper since 1956 as feature writer and art critic. She continues to write on a freelance basis for the *Globe and Mail*. She contributes regularly to *City and Country Home*, the Maclean Hunter publica-

tion. She is a director of and contributes articles to *ARTmagazine* and is a contributor to *Business Quarterly*, published by the University of Western Ontario. She has travelled widely, including a number of tours arranged by the Art Gallery of Ontario. Before coming to Toronto in 1956, she was an editorial columnist for the *Regina Leader-Post*. She was born in Regina and has lived in Windsor and Vancouver.

Charles Pachter

Painter, graphic artist, publisher, designer Charles Pachter was born in Toronto in 1942 and educated at the University of Toronto, the Sorbonne, and the Cranbrook Academy of Art. He is represented in major Canadian and international public and private collections. Mr. Pachter lives and works in the Grange Park area and is currently a member of the Gallery's Nominating Committee, and the Toronto Arts Council.

Carol Sprachman

Carol Sprachman was born in Toronto and educated at Jarvis Collegiate and Oberlin College, Ohio, USA (BA English major). She has worked as production assistant for *Canadian Homes & Gardens*, Maclean Hunter; is Vice-President of the Canadian Federation of Friends of Museums and a member of the Advisory Board of the Toronto Sculpture Garden. Mrs. Sprachman joined the Gallery's Junior Women's Committee in 1960 and was Chairman in 1964. She joined the Women's Committee in 1965 and was Chairman of Art Rental Service 1972-75. She was Chairman of the Volunteer Committee 1977-79 and coordinated volunteer activity for the Tutankhamun Exhibition in 1980. She has served on the Community Relations Committee and the Annual Giving Fund as Chairman, Special Names, and is a member of the Board of Trustees.

Valentine N. Stock

Valentine Stock was born in Toronto, educated at University of Toronto Schools and graduated from the University of Toronto (BASc Engineering Physics). He joined Duplate Canada Ltd. in 1947; Henry A. Martin Ltd. in 1954; and Canada Packers Inc. in 1958. In 1967 he was President, The Canadian Chromalox Co. Ltd.; in 1971 Executive Vice President and 1972 President, Canadian Corporate Management Co. Ltd.; in 1974 Director, 1978 President and 1980 Chief Executive Officer, Canada Packers Inc. He is a Director and Vice Chairman of Consumers Glass Co. Ltd.; Eaton's of Canada Ltd.; P.P.G. Industries Canada Ltd.; Duplate Canada Inc., and is Director and Chairman of Norwich Union Life and Norwich Union Fire Insurance Societies. He is a member of the Association of Professional Engineers and Governor, Vice Chairman, and Member of the Executive Committee, Olympic Trust of Canada. Mr. Stock is a Vice President of the Gallery and Executive Committee member, Chairman of the Foundation Committee and the Audit Committee, and a member of the Board of Trustees.

Bruce W. Taylor

Graduate of Engineering at the University of Toronto (BASc) and its Graduate School (M. Comm.), Mr. Taylor is Manager, Procurement, Fenco Engineers Inc., a division of Lavalin. He is a designated Consulting Engineer of the Association of Professional Engineers of the Province of Ontario. He has served on a number of technical engineering committees, and is presently Chairman of the Gallery's House Committee, and a member of the Board of Trustees.

Barbara Wilkins

Barbara Wilkins was born in Toronto, attended schools in Barrie and Toronto and is married with six children and three step-children. She was an active member of the Junior League of Toronto, the IODE, Canadian Cancer Society and sat on the Board of the West End Creche. She joined the Junior Women's Committee of the Art Gallery of Ontario initially and then the Volunteer Committee in 1960 and has served in various executive positions on both committees, most recently as Art Rental Service Chairman, 1979-81. She is President-elect of the Volunteer Committee and an associate on the Board of Trustees.

ANNUAL REPORT

Members wishing to receive a copy of the 1982-83 Annual Report of the Art Gallery of Ontario are asked to write the Membership Office, enclosing their name and mailing address. A copy will be sent following the Annual Meeting on June 23.

Canadians Rediscover James Kerr-Lawson

by Robert J. Lamb

Before the exhibition James Kerr-Lawson: A Canadian Abroad *was organized by the Windsor Art Gallery, little was known about this accomplished Canadian painter. Now, due to the efforts of Robert Lamb of the University of Manitoba, who curated the exhibition, a great deal of information has been revealed about Kerr-Lawson's life as an expatriate Canadian, about his associations with men and women in the arts and letters at home and overseas, and about his position alongside such contemporaries as Horatio Walker, George Reid, Homer Watson, William Brymner, and Paul Peel. Currently touring Canada,* James Kerr-Lawson: A Canadian Abroad *opens at the Art Gallery of Ontario on June 4 and continues through August 14.*

James Kerr-Lawson (Canadian, 1862-1939), *Maurice Hewlett*, c. 1911; lithograph on paper, 22.2 x 28.6 cm. Collection Art Gallery of Ontario, gift of Sir Edmund Walker Estate, 1926.

When Edmund Morris and Curtis Williamson formed the Canadian Art Club in 1907, one of their purposes was to lure home expatriate Canadian artistic talent. One of the Canadians they approached to exhibit with them was the London-based James Kerr-Lawson.

Born in Scotland in 1862, Kerr-Lawson had been brought to Hamilton, Ontario at the age of three. He was the second of ten children of an invalid father and a strong, ambitious mother, a noted journalist in her own right, with a passion for education. Several of his brothers won doctorates and achieved high reputations in their fields. James had a thorough classical education at the Hamilton Collegiate Institute under George Dickson, later Principal of Upper Canada College, and then spent a year under Robert Harris at the new Ontario School of Art in Toronto, where he won a prize for ornamental design.

Under Dickson's sponsorship, Kerr-Lawson left for Rome in 1880. There he studied under the eccentric Italian printer Luigi Galli and toured much of Italy. Within several years he was in Paris, at the Academie Julian, where he kept in touch with Harris and painted often with William Brymner. Some of his paintings he sent home to be exhibited with the RCA, OSA and AAM and, when he returned, in the mid-1880s, he was elected to these societies. Economically, however, he had a hard time and, after several years, returned to Europe. He continued to exhibit his works in Canada and kept up his contacts with his family and artist contemporaries but was an expatriate for the rest of his life, a contact man between British and Canadian artistic circles.

In Europe Kerr-Lawson led a restless existence, migrating with the seasons between London, Scotland, Paris, Italy, Spain, and Morocco. He painted a wide variety of subjects in a dark, subtly toned style – landscapes, townscapes, agricultural and interior genre scenes, and portraits. In London, he became a protégé of the revered George Frederick Watts, RA and one of the circle of tonal painters around Whistler, whose influence is strong in many of his works. In Scotland, he was associated with the famous Glasgow School of artists and when Homer Watson visited Britain in the late 1880s, he and Kerr-Lawson painted together in the highlands. In Paris, he painted portraits of Victor Hugo and Verlaine. He continued to work in Italy and, in Florence, became a member of the British colony, lived in Boccaccio's paternal home and befriended the young art expert, Bernard Berenson. In Spain and Morocco, he dressed as a native, painted market scenes, and helped his brother, Edward, to compile a guide to the Prado.

After 1900 he based himself mainly in London and Florence but still travelled extensively. From his studio in the heart of artistic Chelsea, he participated in the revival of tempera and mural painting and was a founder of the Senefelder Club for the revival of artistic lithography. His murals for several country houses won him the reputation as "the English Canaletto." His lithographs were exhibited internationally. He also illustrated a few books, designed posters for the London Underground and Empire Marketing Board and carved a couple of portrait reliefs. As a connoisseur, collector, and private dealer in Italian primitives and other Old Masters, he developed a modest reputation and contributed occasional articles to the new *Burlington Magazine*.

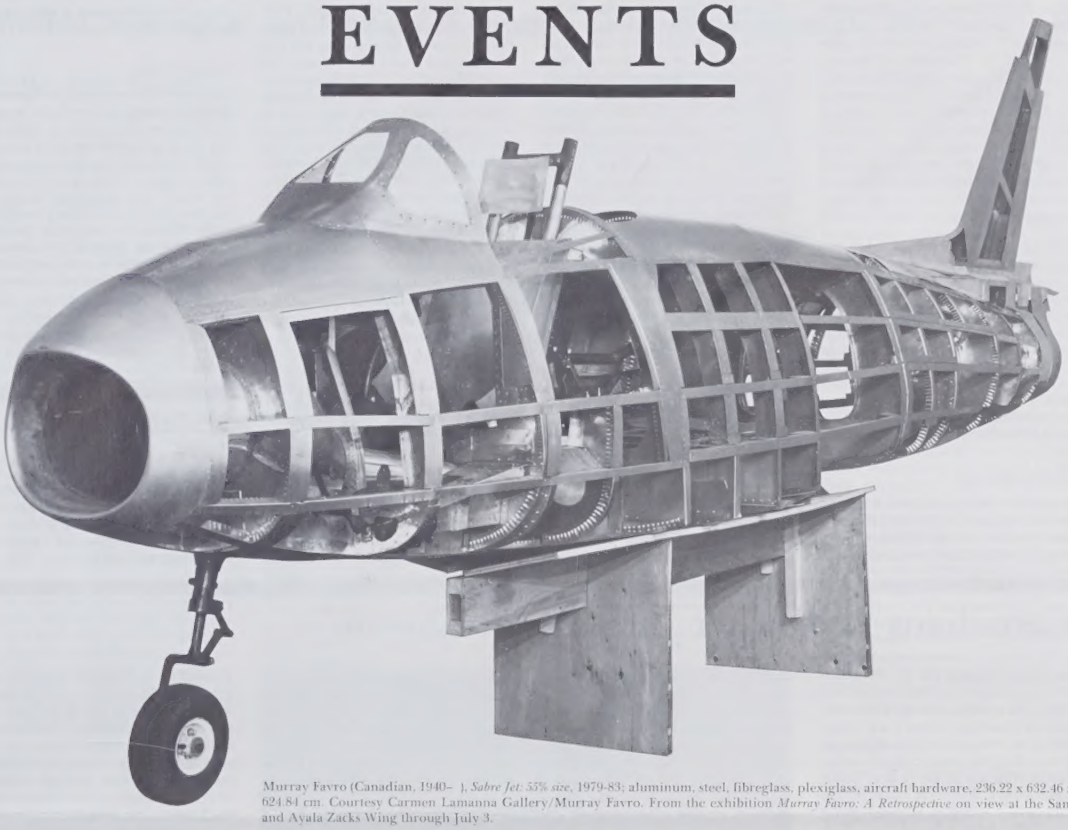
During World War I, his Canadian contacts were strengthened through his work for the Canadian War Records. His largest murals, scenes of destruction at Arras and Ypres, are now in the Senate Chamber on Parliament Hill in Ottawa.

In his later years, Kerr-Lawson was mainly known as a portrait painter and draughtsman, whose works, based on Renaissance models, made many witty allusions to the sitters' lives and relationships to him. For the chapel of the British Empire Exhibition at Wembley, he created two large paper mosaics of The Annunciation and Adoration. The former was presented by his Toronto friend and patron, W. H. Cawthra, to the Art Gallery of Toronto. Kerr-Lawson was also respected enough to be asked to organize the British section for the 1922 Venice Biennale. He continued to work and exhibit until his death in London in May 1939.

In Britain his works are in the collections of The Tate Gallery, National Portrait Gallery, British Museum, Victoria and Albert Museum and numerous provincial museums. In Canada, they are in the collections of The National Gallery of Canada, Art Gallery of Ontario, Art Gallery of Windsor, MacDonald Stewart Art Centre, Guelph, Beaverbrook Art Gallery, and Edmonton Art Gallery. They are also found in many private collections and in the United States, Australia, France, and Italy. Though several British galleries held Kerr-Lawson memorial exhibitions during the 1940s and 1950s and his works are occasionally included in group exhibitions and reproduced in books, *James Kerr-Lawson: A Canadian Abroad* will be the first general attempt to examine the life and work of this most singular Canadian expatriate.

Robert J. Lamb, Assistant Professor of Art History, School of Art, University of Manitoba, selected works for the James Kerr-Lawson exhibition and wrote the accompanying catalogue. Funded by the Museum Assistance Programme of National Museums of Canada with financial assistance from the Ontario Arts Council and The Canada Council, the exhibition has previously been seen in Guelph and Windsor, Ontario. After closing in Toronto, it will travel to Burnaby, BC; Calgary, Alberta; and Fredericton, NB.

EVENTS



Murray Favro (Canadian, 1940–), *Sabre Jet: 55% size*, 1979-83; aluminum, steel, fibreglass, plexiglass, aircraft hardware, 236.22 x 632.46 x 624.84 cm. Courtesy Carmen Lamanna Gallery/Murray Favro. From the exhibition *Murray Favro: A Retrospective* on view at the Sam and Ayala Zacks Wing through July 3.

Exhibitions

Alex Colville: A Retrospective
Sam and Ayala Zacks Wing
July 22 through September 18
The first comprehensive retrospective of the work of Alex Colville, comprising about 57 paintings (close to half his total output), and a selection of serigraph prints from 1946 to 1982. One section of the exhibition follows Colville's creative process through a series of drawings. Organized by the Art Gallery of Ontario to circulate internationally. Sponsored by Norcen Energy Resources Limited.

Murray Favro: A Retrospective
Sam and Ayala Zacks Wing
through July 3
A major retrospective exhibition of the innovative work of London, Ontario sculptor Murray Favro, covering the years 1966 to the present. Organized by the Art Gallery of Ontario to circulate nationally.

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Gallery of Contemporary Art
through July 31
In May 1979 a major gift of Inuit art was received by the Gallery from Toronto collectors Mr. and Mrs. Harry Klamer and family. This exhibition is the first extensive showing of the gift.

James Kerr-Lawson: A Canadian Abroad
Gallery E
June 4 through August 14
A major survey exhibition of paintings and graphics by the Canadian artist James Kerr-Lawson, including about 60 works from public and private collections in Canada, the US, and Great Britain. The exhibition has been researched and works selected by Robert Lamb, University of Manitoba.

The Hague School: Collecting in Canada at the Turn of the Century
Margaret Eaton Gallery
through June 26
The selection of 47 oil paintings and watercolours presents a group of Dutch 19th-century artists active in the city of The Hague. From private and public collections. Organized by the Art Gallery of Ontario to circulate in the province and Halifax.

Recent Acquisitions from Schongauer to Braque: Six Centuries of Master Prints and Drawings
Margaret Eaton Gallery
July 2 through August 21
An exhibition of approximately 75 prints and drawings from a span of six centuries and acquired by the Art Gallery of Ontario since May 1981.

Pudlo (1916–), *Spirit with Symbols*, 1961; stonecut 17/50, 61.0 x 46.0 cm. Art Gallery of Ontario, gift of the Klamer Family, 1978. From *Grasp Tight the Old Ways* on view at the Gallery of Contemporary Art through July 31.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley and J. S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collections.

Walter Trier Anteroom and Gallery
June 25 through August 28
Recent Acquisitions, Gifts from the Trier-Fodor Foundation.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by the Art Gallery of Ontario Extension Services during the months of June and July, 1983. Dates are subject to change.

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
University of Quebec Art Gallery, Montreal
June 8–July 3

Fiction
Agnes Etherington Art Centre, Kingston
June 19–July 31

Richard Holden: Arctic Photographs
Timiskaming Art Gallery, Haileybury
July 25–August 15

Italian Prints 1500-1800
Kitchener-Waterloo Art Gallery, Kitchener
through June 19

Italian Prints 1500-1800
Timmins Museum: National Exhibition Centre, Timmins
July 15–August 28

Max Klinger: Graphic Work
MacDonald Stewart Art Centre, Guelph
July 30–August 28

Lupe Rodriguez: Works on Paper
Timiskaming Art Gallery, Haileybury
through June 12

Lupe Rodriguez: Works on Paper
The Lindsay Gallery, Lindsay
July 29–August 20

Chefs-d'oeuvre from the Frederick W. Schumacher Collection of the Columbus Museum of Art, Ohio
Timmins Museum: National Exhibition Centre, Timmins
through July 10

Chefs-d'oeuvre from the Frederick W. Schumacher Collection of the Columbus Museum of Art, Ohio
Thunder Bay National Exhibition Centre, Thunder Bay
July 26–August 14

Sight & Insight: Portraits from the Canadian Historical Collection
Kitchener-Waterloo Art Gallery, Kitchener
through June 19

Sight & Insight: Portraits from the Canadian Historical Collection
Art Gallery of Northumberland, Cobourg
July 29–August 21

Toronto Painting of the 1960s
Peterborough Summer Festival (Festival Ontario)
Art Gallery of Peterborough, Peterborough
June 30–July 31

"Artists With Their Work" Programs

Milly Ristvedt
Art Gallery of Peterborough
June 2-26

John Boyle
Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound
June 3-26

Outdoor Sculpture Exhibition: Therese Bolliger, Mark Gomes, John McKinnon, Miho Sawada and An Whitlock
The Gallery/Stratford
June 6–September 7

Lynn Donoghue
Canadore College, Artsperience '83, North Bay
July 1-29

Nancy Hazelgrove
Woodstock Art Gallery
July 8-30

Mark Gomes
Artcite Inc., Windsor
July 20–August 14

Diane Pugen
Brampton Public Library and Art Gallery
July TBA

Courses

Alex Colville and Contemporary Realism
The Jackman Hall
Wednesdays, July 6-20, 1:30 pm–3:30 pm; repeated Thursdays, July 7-21, 6:30 pm–8:30 pm. This three-week course, offered as an introduction to the major retrospective of work by Alex Colville, will be given by David Wistow, MA, who will discuss Colville and place him in the context of Canadian and American contemporary realism.

Course fee: Members, students, senior citizens $20; non-Members $25.

Tickets may be ordered from the Scheduling Office, Education Services. See box on page 8.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Contact the Information Desk for topics. During June the schedule is as follows:

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature artists in the Collection.

Tuesday through Friday, 2:00 pm
Gallery docents give longer talks on temporary exhibitions or on aspects of the Collection.

Sunday, 2:00 pm
Talk of the Week – Gallery staff give major talks in the galleries on topics related to the Collection or temporary exhibitions.

In July there are talks at 2:00 pm on Tuesdays, Thursdays, Saturdays, and Sundays.

Group tours are available; please contact the Education Scheduling Office.

Lectures

Alex Colville: A Retrospective
Alex Colville
Sam and Ayala Zacks Wing
Sunday, July 24, 2:00 pm
The artist will give an informal talk on his work during the retrospective. Free with admission.

Gallery School

Senior School
Activity Centre
Summer Session: June 21–August 11
A variety of studio art courses for adults are taught by professional artists and are available to the novice as well as the more experienced student. Classes are offered Tuesday mornings and afternoons and Wednesday and Thursday evenings. Registration accepted by mail or in person, and confirmed on receipt of payment. Classes are limited in size and may be cancelled due to insufficient enrollment so register early. Tuition: $85 for Gallery Members; $100 for non-Members. (A $10 additional fee for printmaking classes.) Students over 65 are admitted free to any *one* class, to a limit of three senior students per class.

Call Activity Centre, Secretary Registrar at 977-0414, ext. 369 for further information.

Summer Art Studio for Kids
Activity Centre
July 4-15 and July 18-29
Instruction by professional artists in drawing and painting, printmaking and sculpture for kids ages 8-13 are offered during the month of July. Ages 8-10 attend July 4-15; ages 11-13 attend July 18-29. Classes are held Monday to Friday from 9:30 am–12 noon and 1 pm–3:30 pm. Advanced Studio classes in painting will be available for Secondary School students. Tuition: $100 for Gallery Members; $125 for non-Members. Registration on a first-come basis Wednesday, June 8, 7:00 pm to 9:00 pm in the Activity Centre.

Annual Exhibition
Activity Centre
June 16-18
There will be an exhibition of work by Junior School and Advanced Studio students in the Activity Centre from June 16-18. The opening will be held on Thursday, June 16 from 4:00 pm to 9:00 pm. The exhibition will be open for viewing from noon to 5:00 pm Friday, June 17 and Saturday, June 18. Selected items from the exhibition will be on view in the mezzanine corridor from mid-June to mid-August.

Hands On

During the summer months Hands On will be open Tuesday through Saturday from 11:00 am to 4:00 pm. This installation runs from June 28 to August 27. Children aged 4-12 are invited with a parent to participate in a variety of activities aimed at developing the childs' sensitivity to works of art.

The Grange

Services
A 9-minute audio-visual presentation "*The Grange – Pathway to the Past*," is featured daily. A 40-minute film on "*The Restoration of The Grange*" is shown Sundays at 2:30 pm in The Music Room. Adult group tours may be arranged by calling The Grange office at 977-0414, ext. 237, before noon. School tours are arranged by contacting the Education Scheduling Office, ext. 200.

Exhibitions
Bartlett's Canada in The Music Room.
Wanted: Weekend volunteers to come and spend four hours a week in the 19th century. Please call 977-0414, ext. 237.

Special Events

Critics' Choice
Art Rental Service Exhibition Gallery
May 12–June 12
This exhibition consists of works from the local art market chosen by seven of Toronto's best-known art critics.

Films

To complement the exhibition, *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art*, now showing in the Gallery of Contemporary Art, the Gallery presents a selection of films on Inuit Art. Screenings will be in The Jackman Hall and are free with Gallery admission.

Thursday, June 30, 7:30 pm
Spirit in a Landscape: The People Beyond *(colour, 57 minutes)*

Sunday, July 17, 2:00 pm
Anaija and Karoo *(20 minutes)*
Eskimo Artist – Kenojuak *(1964, colour, 20 minutes)*
Pictures Out of My Life *(1973, colour, 13 minutes)*
Printmaker *(28 minutes)*

Art Tours

Brochures for the following art tours are available on request from the Volunteer Office:

Bavaria, A Romantic Journey
September 27–October 12, 1983
The great medieval cities of Bavaria offer a continuous pageant of history, art, and architecture, especially Munich, cosmopolitan centre of the arts for centuries. Includes King Ludwig's palaces, baroque churches, the "Romantic Road", and the Danube Gorge.

Southern Heritage Tour
September 30–October 6, 1983
Visit Winston-Salem, North Carolina, and Charlottesville and Richmond, Virginia. Tour highlights include Jefferson's Monticello, the Governor's Mansion in Richmond, plantations, and ante-bellum houses.

Looking Ahead . . . the following tours are scheduled but still in the planning stages:

Sri Lanka and India
Late January 1984 for 22 days
Visit the ancient Buddhist dagobas, the mountainous tea plantations, and then proceed to south India for the temples of Bangalore and Mysore, the curries of Madras, and finally Bombay.

Ireland
May 1984 for one week
To Dublin, the perfect example of an 18th-century Georgian city; then west to Dromoland Castle Hotel in County Limerick. Enjoy pub lunches, performances at the Abbey and Gate Theatres, private collections, Palladian houses, and Norman castles – all in the lush green spring of the Irish countryside.

Albany and Upstate New York
Spring, 1984 for 4-5 days
The Empire State Plaza in Albany, gift of the Rockefeller family, contains the finest of contemporary American art and architecture. Visit the galleries, museums, and theatre of this capital city and travel through the Adirondack Mountains to restored homes of early landowners.

Japan
October, 1984 for 17-18 days
One week in Nara and Kyoto, ancient cultural centers of Japan, to view Buddhist art treasures, architecture, gardens, and the colourful Jidai Matsuri Festival. By bus and Bullet train to the Inland Sea, Ise Shrine, and a Japanese mountain inn. On to Tokyo for Kabuki theatre, shopping, and side trips to Nikko and Kamakura. Resource person: Mr. Tom Quirk.

Security Rules Protect the Gallery

by Jack Vecchio

The Art Gallery of Ontario (like all art galleries) is a tight-security building. Works of art throughout the centuries have been the focus of theft and vandalism. Preventive security systems are now being instituted, including revised Gallery regulations related to the public.

Large purses are generally not permitted into Gallery areas, so please, when visiting the Gallery, bring a smaller purse.

Shopping bags and packages are prohibited for security reasons.

Posters, umbrellas, and newspapers are also prohibited in Gallery areas.

Prohibited are backpacks and carriages (we do supply strollers and frontpack baby-carriers).

These regulations are enforced at the entrances to the Gallery areas, front-lobby glass doors, lower-lobby general Mezzanine Level, and the elevator.

Members wanting to go to the Members' Lounge will also be under these guidelines. Security realizes that there may be occasions that exceptions to these rules should take place. At these times, a Supervisor or Manager of Security will be available to advise. Please have patience and you will enjoy your Gallery and its privileges a great deal more.

Jack Vecchio is Manager of Security.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office by following the instructions on page 8. A member may buy up to four tickets.

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by an informal get-together with fellow Members and your tour guide, in the licensed Members' Lounge. No reservation is necessary. For the tour subject, please call the Information Desk on the day of the tour.

Art in the Morning

Wednesday, June 8
Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Tour the first extensive exhibition of this collection. Coffee in the Members' Lounge 9:30 am. Tour 10:00 am. Tickets $3 each.

Special Evenings for Members

Dessert & Coffee
Wednesday, June 1
Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Tour the first showing of this major gift of Inuit art with Jean Blodgett, Adjunct Curator, followed by dessert and coffee in the Members' Lounge. Tour 7:00 pm. Dessert & Coffee 8:00 pm. Tickets $8 each.

Dinner Tours

Wednesday, June 8
Tour the first extensive exhibition of this major collection, *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art*, with Jean Blodgett, Adjunct Curator, and her guests. Dinner in The Restaurant at 6:00 pm. Tour at 7:45 pm. Tickets $20 including tax and gratuity.

Wednesday, July 27
Alex Colville Retrospective
Enjoy dinner in The Restaurant and tour this first comprehensive retrospective of almost 50 paintings and a selection of serigraphs and drawings by this major Canadian artist. Dinner at 6:00 pm. Tour 7:45 pm. Tickets $20 each, including tax and gratuity.

Members' Services

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations please.

Art Rental Service
From the collection of about 800 works by Canadian and international artists, paintings, graphics, and sculpture may be rented from one to three months. Rental fee is deducted from the purchase price. A project of the Volunteer Committee.

Gallery Shops and Services

The Reproduction Shop
Canada's largest selection of Canadian and international posters and fine art reproductions. Do-it-yourself with Leader Frames. Museum mounting and framing service available. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

The Jewellery Shop
A special selection of superb designer jewellery in gold, silver, brass, and copper by Canadian and international artists. *Gifts for business:* special presentations, speaker gifts, volume convention items. Please call 977-0414, ext. 245. A project of the Volunteer Committee.

ART GALLERY OF ONTARIO

Ball

We are pleased to announce
THE ART GALLERY BALL
and a Special Preview of
DUTCH PAINTING OF THE GOLDEN AGE
to be held at the
Art Gallery of Ontario on
Friday, the thirtieth of September. Nineteen hundred and eighty-three

Black or white tie

Two hundred and fifty dollars per person

Invitations and further information can be obtained
by phoning the Volunteer Office at 977-0414.

A project of the Volunteer Committee.

Art Cart
Visit our self-contained mini-shop, stocked with high quality low cost novelty gifts and art-related items –for children of all ages. On the Mezzanine. Closed July and August. A project of the Junior Committee.

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre welcomes Members and the public to make use of slides, videotapes, and media kits relevant to art history. They are available to be borrowed or used within the Centre. A free catalogue which lists individual artists represented in the collection will be sent upon request. Two new media kits on Canadian art, based on the Gallery's collection, are now available for loan. For use of video facilities, an appointment is advised (977-0414, ext 258).

The Book Shop
The long-awaited *John M. Lyle* exhibition catalogue *Towards a Canadian Architecture* by John Hunt, published by the Agnes Etherington Art Centre, is in stock at $15. This was to have accompanied the show running last summer.

Reproduction: Alex Colville, *Woman and Terrier*, 1963; acrylic polymer emulsion, 60.9 cm diameter.

The Restaurant
The main floor dining room offers a diverse menu at reasonable prices. Selections of international dishes include Melon and Cassis, Calypso Salad, Vitello Tonnato, and Bombe Nelusko. Fully licensed. Call for reservations.

General Information

Admission
Adults $2
Students (full-time with cards) 75¢
Students 12-16 years 50¢
Members, Ontario Privilege Card Holders and accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30–9:00 pm.

Gallery Hours
Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday. (Restaurant and Gallery Shops open.)

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

Cafeteria
Open Tuesday to Sunday 11:00 am–5:30 pm. Closed Monday.

The Restaurant
Luncheon seven days a week from 12 noon. Dinner, Wednesday and Thursday 5:00–8:30 pm.

The Members' Lounge
Open to Members and their guests from 12 noon–5:30 pm; Wednesday and Thursday from 12 noon–9:00 pm. Open Sunday 11:00 am–5:30 pm. Closed Monday.

Gallery Shops
The Book Shop and The Reproduction Shop: open daily 10:30–5:30 pm; Wednesday and Thursday until 9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours; Art Cart: open Tuesday through Friday 11:00 am–2:00 pm, and Saturday and Sunday 12:00–4:00 pm.

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday to Saturday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm.

Cameras
Hand-held cameras are permitted in the Gallery but not flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

HOW TO ORDER

To order tickets, place reservations, register for courses, or request information, please follow the instructions in the Events listing and the following procedure.

1. Write to the *department specified in the Events listing*, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4.
2. Specify the name of the event, the date, and number of tickets requested, or ask for further information.
3. Indicate your name, address (including city and code), and telephone numbers.
4. For ticket orders send a stamped, self-addressed envelope.
5. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

THE GALLERY

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Toronto and is supported by many corporate, foundation and individual donors.